

## BROWN THE COLOR IN PARIS STYLES

Accessories Should Be Bought to Match Gown They Will Accompany.

Copyright, 1922, by Vogue, New York.  
BROWNS of all shades lead the autumn colors, and there are many black costumes, often trimmed with brown or gray fur, and completed by matching accessories. The hat, gloves, shoes and stockings, veil and handbag, should match the furs, and almost invariably do so. This is an expensive but extremely pretty fashion. Rich greens are seen to some extent, rather dark, and in several different shades, forest green, myrtle green, and in a shade of dark russet.

The coat dress at these autumn meetings has come into its own and is immensely popular. At Longchamp a Martial and Armand model was seen in black velveteen embroidered in close, massed silk, with its pockets lined with scarlet and gold lame, and its inner high collar of the red and gold inside the high, embroidered, Directoire one. This was worn by a very smart woman and looked well. Lame has crept into the daytime mode, for suits are often completed with gold or silver bodices. A model trimmed with beaver was worn with a gold tissue blouse.

Furs are as much worn as ever and the new ones are sumptuous. The shapes are more often coats than capes, but very new are the short full capes of fur which are worn over gowns. There was seen at the fits a gown of the new printed velvet in a Persian pattern of warm reds and browns, which was completed by a short circular cape of squirrel. A Russian coat of Russian squirrel, with a great deal of brown in the gray skins, a coat with a good deal of flare to the skirts and completed with a great collar, folded round the shoulders like a fichu, was worn over a high necked gray gown, a touch of the Grand Stiege being given by the jabot of old lace at the throat, by the small black velvet tricorn hat and the black shoes with large square paste buckles.

It is extremely smart to have one's hat exactly match one's furs; a mink coat, the fur worked in horizontal bands, was worn at the races recently with a hat of matching velvet, the brim made of ribbons twisted about wires in an openwork effect. Velvet is worked in all sorts of extraordinary ways in our hats, shirred, tucked, folded, smoked, and all those "eatable" browns—chocolate, coffee, caramel, gingerbread—are chosen. The leucine shape, the crown turned down all round, is the most popular, but we have many toques, following exactly the shape of the head, with veils or bows of velvet at both or one side. All daytime hats are small at present; the large ones are reserved for restaurant wear in the evening, or for very important afternoon gatherings. The immense fur collars which are in fashion call for special attention to one's millinery. Ridiculous effects are given by hats protruding in themselves, which are pushed out of place and made most uncomfortable to wear by the great fur collars when they are fastened up about the throat. The beehive shape is the one here, which no doubt accounts for its popularity.

The most popular furs at present seem to be mole, broadtail, mink and gray squirrel; the dressmaker and furriers' collections were full of the shaved lamb, which is new here, but not seen very much as yet, except for trimming. One of Well's short jackets of gazelle, and dark pointed stock look like kolkaly, was worn by a smart woman at Longchamp lately with good effect. Several

## Styles in Vienna Are Put Forward as Rival to Paris

Her Modistes Now Regard Themselves as Serious Competitors With French.

Special Correspondence to THE NEW YORK HERALD.

VIENNA, Nov. 4.  
SPEAKING of women's fashions, the world always thinks of Paris. Until quite recently nobody ever thought of considering Vienna as a possible rival. Yet this city is making herself more and more felt on the international fashion market. It had its own traditions for many decades and although it regarded the Paris note always as binding to a certain extent, it never accepted it blindly, but modified it and made of it something distinctly different.

It did not challenge the acknowledged superiority of Paris until a few years ago. Only after the war, when self-determination became a popular motto not only in politics but also in questions of personal attire and when Vienna found it necessary to discover new ways of making her living, she commenced to get more conscious of her old prestige in the field of fashions and artistic novelty creations. It was due need that forced her into serious competition with her luckier sister to the west.

The principal rule of the Viennese fashion creation is to make dresses which look smart without being extravagant, while Paris is rather inclined to extravagant smartness. Another typically Viennese virtue in the careful and sometimes minute handwork and troublesome trimming. Tailors here are proud of their profession. Perhaps this will best show the difference between the two fashion centers. Vienna does not wish to outshine Paris; it wishes, on the contrary, that Paris should more brilliantly than ever. But if Paris is in the sun, there is no reason why Vienna should not be the moon.

One of the chief assets of Vienna as a fashion place are her simple lined tailleur costumes, which are made here in greater perfection than anywhere else and known all over the world. If one takes Vienna's styles as a whole and in their most typical form, one finds that the most original work in all branches emanates from the "Wiener Werkstätte," which embodies all that is best in the effort to make something new and specifically attractive of Viennese dress. The ambition of the new is to design not dresses, but everything connected with women's wear.

## Some New Notes in the Winter's Fashions



short jackets of cashmere shawl patterns very heavily trimmed with fur, often Hudson seal, are still seen; one, made entirely of embroidery, was worn at Longchamp the other day.

Afternoon dress consists either of the very handsome three piece suits of rich materials, and usually on straight lines, or of gowns made of materials so soft that a great many yards may be used for them without their becoming clumsy. A gown from Jean Patou shows the popularity of the waistline, which rises toward the front, a tendency which is becoming more and more marked, and also of the arrangement of a full apron in the front of a straight slip of a gown. Worth's model, new since the collection, illustrates one of the popular ways of draping velvet, and shows the incidental way in which the new embroidery is employed. It also gives us the new fence collar, and the sleeve which widens at the elbow and narrows toward the shoulder and wrist. Lanvin gives us the use of two materials, the immense bishop sleeves which also fan out, and the softly full skirt of more than ankle length. One of her most picturesque models is in black velvet, the basque of the little bodice, also in a line rising toward the front, lined with ermine and finished with a prim ermine bow. Two gowns from Poiret illustrate the frequent combination of black with another color, often red, and the one with the rust crepe panel in front offers us a strikingly new sleeve.

Evening gowns were the first to show their new dignity which now pervades all our fashions. They began being stately and gorgeous more than a year ago. A gown of ruby velvet from Beer illustrates his liking for a very tightly

### Plain and Fancy Materials Contrasted

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6945 and 6946—Two smart models that clearly portray the rivalry between plain and fancy materials for first place in the mode. 6945 depends almost entirely upon its lustrous black crepe for decoration, although it has allowed the introduction of crepe marocain at the sides of the skirt and as facing about the throat. The other model is fashioned very simply, but a smart note is added in the cape-like effect which has been achieved by introducing it as part of the back of the bodice. The string belt is in contrasting tone.

6939—Among the interesting morning dresses that have been introduced this season this model of tan crepe remains in perhaps one of the most favored because of its charming simplicity. The belt, cut in one piece with the long waisted bodice, tops the gathered skirt and gives a suggestion of a yoke. The separate, two piece skirt is attached to a lining camisole.

swathed underdress, reveals all the lines of the body and has a Greek drapery, one sided and placed over this

### Winter Notes in Fashions for Men

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Mufflers should be bright in color. Stripes and checks of two or more colors combinations in soft cashmeres and wools are the correct thing for day wear this season. Do not fold your muffler about the shoulders and cross it in a V about the front. Wind it well up under the chin, so that a lot of it shows and it becomes a conspicuous feature of your dress. This is the correct way to wear mufflers, for they should be worn only in cold weather. In the manner described they become a useful as well as a decorative article of wearing apparel. The latest and most popular overcoats are made in a heavy weight material, faced on one side with a plaid or check surface. This gives the effect of a gayly colored lining. One of the first principles in dressing is to always buy with a plan. That is, to buy one article of clothing in relation to another. In the case of the muffler and overcoat we will suppose that the overcoat is a brownish-green mixture with a brown, green and reddish plaid faced surface on the inner side. In such a case it would be the natural and logical thing to buy a muffler which would harmonize with this coat—something with brown and gray-green stripes and perhaps a touch of red-brown which would match with the lining of the coat. That is what we mean by buying with a plan.

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### FOR COLUMBIA WELFARE WORK

Two performances of Frank Craven's "Spite Corner" are to be given on the afternoon and evening of December 7 in the Little Theater for the benefit of the Churchwomen's League for Patriotic Service, with Mrs. Hamilton R. Fairfax, national president; Mrs. Henry Gansvoort Sanford, New York diocesan president; Miss Warren, vice-president and chairman of modern methods committee; Mrs. George T. Northing, benefactor, and Bishop Manning, head of the advisory board, forming the directing committee. The income will be applied to a fund for erecting in the South of New York.

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